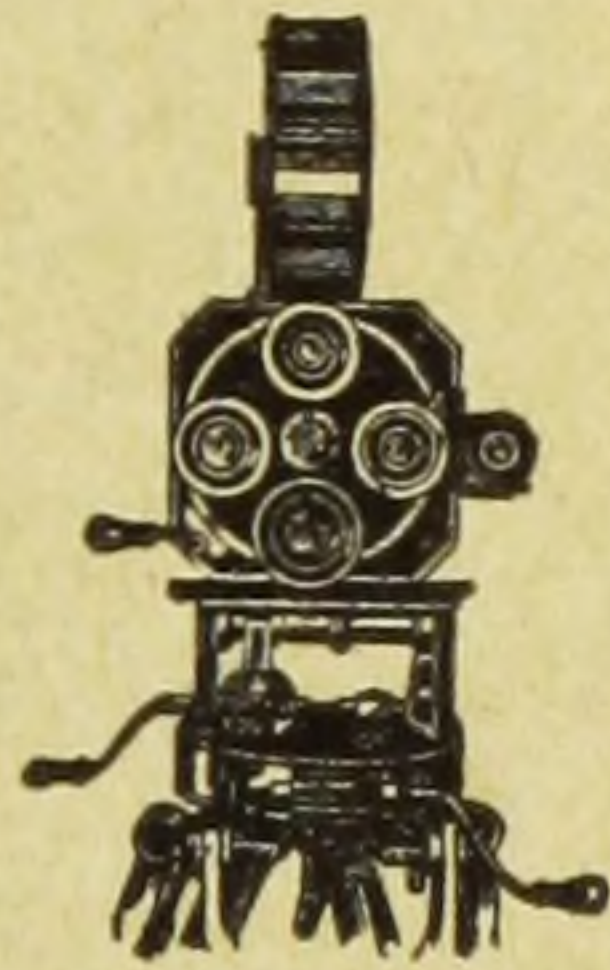


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A. S. C.
Annual
Number

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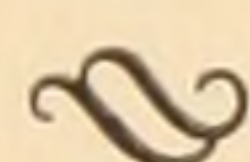
TITLE	PHOTOGRAPHED BY
The Gold Rush	R. H. Totheroh, member A. S. C.
Siegfried	Carl Hoffman and Gunther Rittau
The Merry Widow	Oliver Marsh
Her Sister from Paris	Arthur Edeson, member A. S. C.
Where Was I?	Charles Stumar, member A. S. C.
Winds of Chance	Norbert Brodin, member A. S. C.
In the Name of Love	C. Edgar Schoenbaum
Wreckage	King Gray, member A. S. C.
The Wanderer	Victor Milner, member A. S. C.
Souls for Sables	Paul Perry, member A. S. C.
The Wheel	Glen McWilliams
Hell's Highroad	Peverell Marley
California Straight Ahead	Gilbert Warrenton, member A. S. C.
The Mystic	Ira Morgan, member A. S. C.
Seven Days	Gilbert Warrenton, member A. S. C.
The Man Who Found Himself	Alvin Wyckoff
Greater Than a Crown	Joe August
The Thoroughbred	Rowland Price
The Call of Courage	Edward Linden
High and Handsome	Ernest Haller, member A. S. C.
The Phantom of the Opera	Charles Van Enger, member A. S. C.
The Coast of Folly	George Webber
The Limited Mail	Charles Van Enger, member A. S. C.
With This Ring	A. Freid
The Golden Princess	Not credited
The Wife Who Wasn't Wanted	John Mescall
The Haunted Ranch	Frank Cotner, member A. S. C.
The Great Sensation	George Meehan, member A. S. C.
Havoc	G. O. Post
Going the Limit	Alfred Gosden
The Police Patrol	C. J. Davis and J. Brown
The Speed Demon	Not credited
The Pony Express	Karl Brown
His Majesty Bunker Bean	Byron Haskins
The Storm Breaker	Jackson J. Rose, member A. S. C.
The Scarlet West	Georges Benoit, member A. S. C.
Graustark	Tony Gaudio, member A. S. C.
The Coming of Amos	Arthur Miller
Sporting Life	Arthur Todd
Shore Leave	Roy Overbaugh
Was It Bigamy?	Ernest Miller
Peggy of the Secret Service	Bob Cline
Tessie	Merritt Gerstad
Below the Line	John Mescall and Meritt Gerstad
The Love Hour	E. B. Dupar
The Bad Lands	Sol Polito and Georges Benoit, members A. S. C.
The Fighting Heart	Joe August
The Plastic Age	Gilbert Warrenton, member A.S.C.
The Circle	Chester Lyons
The Cyclone Cavalier	H. Lyman Broening, member A. S. C.
Bustin' Through	Wm. Nobles
Let's Go, Gallagher	John Leezer and John Thompson
The Tower of Lies	Percy Hilburn
The Man on the Box	Nick Barrows

American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

J. W. PARTRIDGE, *Managing Editor*

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A. S. C. Roster —	

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Critics Pick Best Cinematography for Past Year

First Attempt to Designate
Superior Photography Brings
Great Commendation

By Foster Goss

Experts Pay Tribute to Camera
Artists' Contributions to Film
Production.

The accompanying pages present the selections of the motion picture productions with the best cinematography during the past year as made

by eminent critics on newspapers and periodicals throughout the United States.

Because of the fact that various productions are shown in certain of the larger cities of the country many months before they are exhibited in other locations and hence before critics in such sections have an opportunity to view them, no absolute exactitude could be arrived at in laying down an inflexible line of demarcation for the beginning and end of a period of one year on which to base the calculations. However, the selections in the main cover a common ground, making, in all, for an interesting feature that never has been essayed heretofore.

The statements of these celebrated critics are a positive revelation. They indicate that these experts on critical appraisal are keenly alive to what has been made possible through the superiority of cinematography and its consistent progress. That those who are responsible for the excellence of motion photography are in charge of one of the major factors in the success of the photoplay is definitely established.

No attempt has been made to pick a composite number of five, or of fewer or more,

productions with the best cinematography of the past year. The fact that the critics had to delve into retrospect at the end of a period of one

(Continued on Page 5)

R. E. Sherwood

—Motion Picture Editor,
Life, New York City:

It is difficult for me to select the five productions with the best photography in the past year as I am so utterly ignorant of the technical side of movie production and therefore attach little conviction to my selections.

The best photography that I have ever seen is in "The Wanderer," and next to that I should select—

He Who Gets Slapped.
The Unholy Three.
Don Q and
A Lost Lady.

I may say that in my estimation the cameramen do their work consistently well throughout the industry as a whole and are responsible for most of the progress that the motion picture has made. I wish that I could say as much for the actors, directors and continuity writers.

Guy Price

—Drama Editor, Los Angeles Evening Herald:

For my selection of motion pictures revealing the best photography during the year, would say, off-hand, that they ranked in this order:

1. Peter Pan.
2. Grass.
3. The White Desert.
4. The Iron Horse.
5. The Thundering Herd and The Gold Rush.

H. K. Cruikshank

—Associate Editor, Exhibitors Trade Review, New York City:

My opinion is that the finest photography shown in recent months is contained in the following productions:

1. Beggar on Horseback.
2. The Lost World.
3. Romola.
4. Don Q.
5. The Black Cyclone.

If colored photography is to be considered, The Wanderer of The Wasteland must have its place.

Helen R. Spear

—Motion Picture Editor,
Milwaukee Sentinel:

At a moment's notice it is rather hard to review an entire year's parade of pictures so I may be wrong and have gotten picturesqueness and photography mixed. But as I recall the following were the pictures which held longest in my memory for qualities of lighting and photography:

1. The White Sister.
2. Monsieur Beaucaire.
3. The Last Laugh.
4. Wanderer of the Wasteland.
5. Thief of Bagdad.

I am not sure I have them in the right sequence; all I know is that there was enough beauty in each to be remembered long afterwards.

"Danny" Stresses Cinematographers' Progress

Editor of "Film Daily" Sees
Great Improvement in Film
Photography in Recent Years

By Danny

Cites Ten Productions with
Outstanding Camera Work for
Period of Last Twelve Months

That day has long since passed when the ordinary shooting, haphazard photography and other annoying instances of this type are found in pictures.

That day has passed when a motion picture can expect to receive a semi-cordial reception from the discerning public unless the photography is excellent.

There was a time—not long ago—when a producer could "get away with anything," which included poor photography and bad lighting. Not so today. And tomorrow there will be found more difficulty because the standard of the photography demanded today calls for all the ability, all the effort that even the best cinematographer can give.

It is an exceedingly difficult matter in these days of fine photography to attempt to enumerate a few productions and to say that the photography in these entitles them to first, second and third rating, etc. There have been so many pictures with excellent photography that the attempt to hold this list down to five or ten, makes for an almost impossible task.

Among the productions for the season beginning Septem-

ber, 1924, ending September, 1925, in which photography of an unusually excellent

Helen de Motte

—Motion Picture Editor,
News - Leader, Richmond,
Va.:

Mr. Foster Goss,
Amer. Soc. of Cinematographers,
Inc.,
Hollywood, Calif.
Dear Sir:

Your letter in regard to the first annual of the "A. S. C.," written on August 5th came during my absence on vacation. I am sorry not to be able to respond to it definitely, for while I have a very definite impression of the photography in a picture while I am seeing it, I do not carry it in my mind sufficiently clearly to be able to make a list of five in the order of their excellence. The photography of all the pictures is so marvelous, that I regret not being able to write more definitely about it in my criticisms.

I do not suppose any critic can fully appreciate the craftsmanship that goes into this unit of picture making, nor do we know more than the general public how much of it is legitimate and how much trick photography of various sorts. My chief impressions are in regard to tonal beauty, composition and lighting, and just how far the credit goes to the photographer and how much to the director and art director, I am not able to distinguish. There is, of course, always the wonder of such work as the parting of the waters in "The Ten Commandments," but that to me is not so much fine photography as it is a clever mechanical contrivance. I am always conscious of the shimmering grays of Rex Ingram's pictures and of the deep velvety tones William de Mille uses. There was the exquisite last scene of "Robin Hood." But on the whole, I can only admire in general the achievements of the cinematographers.

Regretting that I cannot particularize according to your request, I am,

Very truly yours,
(Signed) HELEN DE MOTTE

standard was found, were the following:

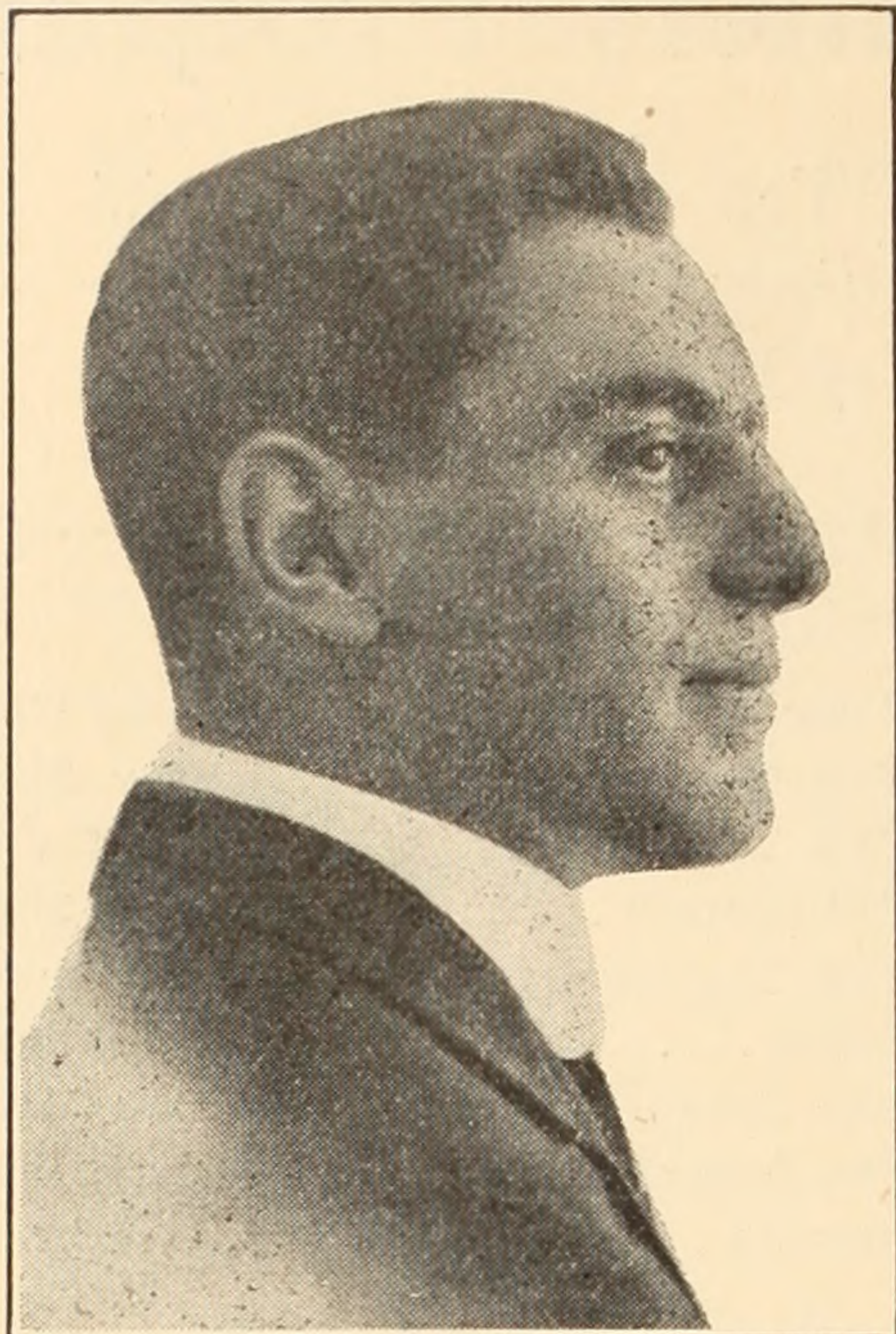
Peter Pan.....	Jimmy Howe
Don Q.....	Henry Sharp
The Lady.....	Tony Gaudio
Enticement.....	Henry Sharp
The Thundering Herd.....	Lucien Andriot
Grass.....	Ernest Schoedsack
The Goose Woman.....	Milton Moore
The Great Divide.....	Percy Hilburn
Romola.....	Roy Overbaugh

A record of fine camera work for the year will be lacking without mention being made of that supreme patience which was manifested in the camera work of "The Lost World." Arthur Edeson is deserving of much credit for this.

The development of color processes with some outstanding photography during the past year, should be mentioned. In this connection, Von Stroheim's "Merry Widow" in which Oliver Marsh did the camera work, should be mentioned.

(Continued from Page 4)

year, rather than being notified at the beginning of that time so that they could specifically weigh the cinematography of each picture as they went along, made for a disadvantage insofar as a definite point of composite choosing was concerned. Hence, all the productions chosen are being presented on a single roll of honor in the aggregate, while the selections of the various critics, are, in addition, being presented separately, together with the observations of such critics.



Geo. Schneiderman, A. S. C.

A.S.C. Members

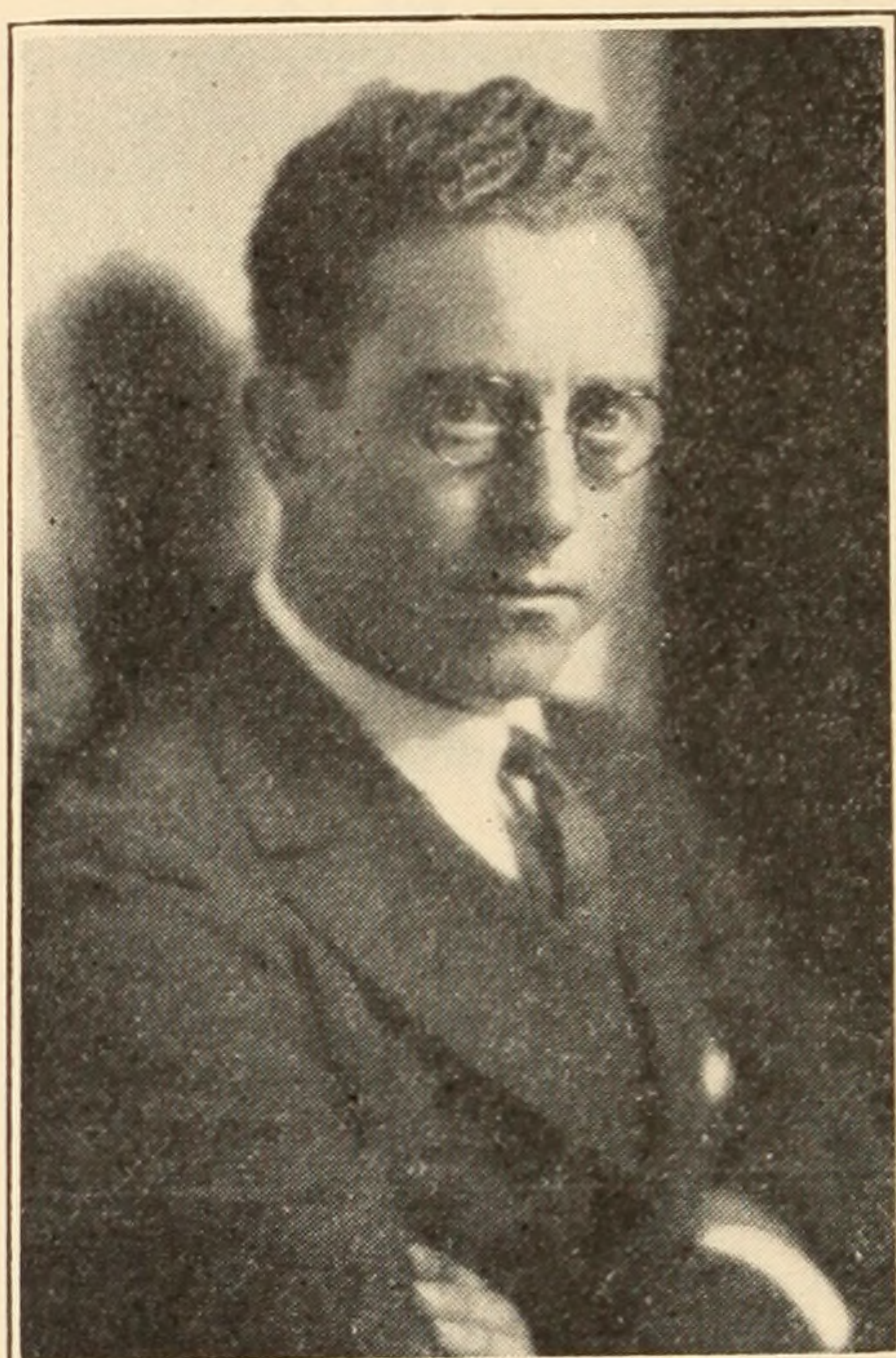
—among those whose work honored by critics designating outstanding motion photography



Philip H. Whitman, A. S. C.



Rollie Totheroh, A. S. C.



Victor Milner, A. S. C.



Homer Scott, A. S. C.



Arthur Edeson, A. S. C.



Gaetano Gaudio, A. S. C.



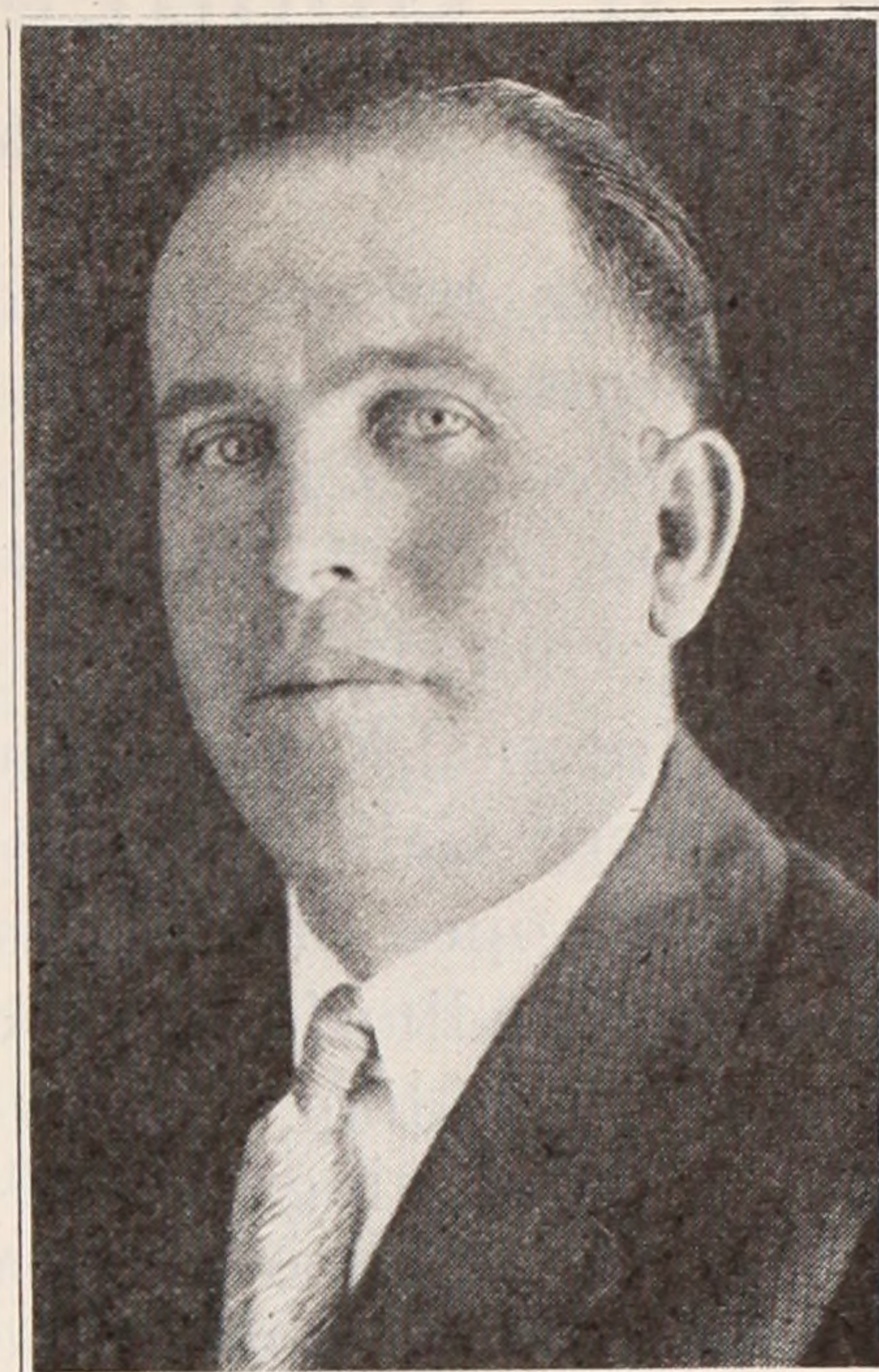
Henry Sharp, A. S. C.



Fred W. Jackman, A. S. C.

Roll of Honor

—of productions chosen by critics for outstanding cinematography for past year



Floyd Jackman, A. S. C.



TITLE	PHOTOGRAPHED BY
DON Q*	Henry Sharp
BEGGAR ON HORSEBACK	Karl Brown
THE LOST WORLD	Arthur Edeson, Fred W. Jackman, Homer Scott, J. D. Jennings
ROMOLA†	Roy Overbaugh
BLACK CYCLONE	Floyd Jackman
PETER PAN†	James Howe
GRASS†	Ernest Schoedsack
THE WHITE DESERT	Percy Hilburn
THE IRON HORSE	George Schneiderman
THE THUNDERING HERD†	Lucien Andriot
THE GOLD RUSH	R. H. Totheroh
THE WANDERER	Victor Milner
HE WHO GETS SLAPPED	Milton Moore
THE UNHOLY THREE	David Kesson
A LOST LADY	David Abel
THE WHITE SISTER	Roy Overbaugh
MONSIEUR BEAUCAIRE	Harry Fischbeck
THE LAST LAUGH	Karl Freund
WANDERER OF THE WASTELAND	Chas. Schoenbaum, J. A. Ball, Ray Rennahan
THE THIEF OF BAGDAD	Arthur Edeson, Philip H. Whitman, Kenneth G. MacLean
THE LADY	Gaetano Gaudio
ENTICEMENT	Henry Sharp
THE GOOSE WOMAN	Milton Moore
THE GREAT DIVIDE	Percy Hilburn

Note: Only those productions which were specifically picked by the various critics are listed herewith; those mentioned collaterally are not included.

* Picked three times.

† Picked twice.

Rex B. Goodcell Speaks Before A. S. C.

By J. W. Partridge

Collector of Internal
Revenue in Speech
at Open Meeting

A stirring tribute to the achievements of the American Society of Cinematographers was paid by Rex B. Goodcell, United States Collector of Internal Revenue for the Southern California district, at the open meeting in the society's auditorium in the Guaranty Building, Hollywood, on the evening of October 19. Judge Goodcell, a noted orator, made one of the most inspiring talks of his career and at its conclusion was given an ovation by the members of the society.

"Loyalty, Progress and Art," the slogan of the American Society of Cinematographers furnished Judge Goodcell with the theme for an address that was characterized by his auditors as "masterly in its profundity of wisdom and wit" and as "offering a perfect outline of the aims and aspirations of the cinematographers."

Judge Goodcell chose as his topic the A. S. C. slogan "because" as he phrased it, "the motto carried with it the very fundamentals of Americanism."

The meeting was called to order by Victor Milner, first vice president of the American Society of Cinematographers, who presided, owing to the illness of President Homer Scott. After Bert Glennon, A. S. C., had given a brief but comprehensive speech on the aims and purposes of the society and its magazine, the *American Cinematographer*, Judge Goodcell was introduced by Sam Curson of the Holly-

wood firm of Graves, Curson and Boyle.

"I am much more interested in the humane side of any organization than in its commercial aspect," Mr. Goodcell began. "Your slogan of 'Loyalty, Progress and Art' indicated to my mind that the American Society of Cinematographers is not overlooking the human aspect and for that reason I am more than happy at this opportunity of addressing this meeting.

"Loyalty is one of the finest characteristics of the human family. Loyalty to one another and to our government is what has made the United States the foremost country in the world. Loyalty is what Patrick Henry meant when he coined his everlasting phrase, 'United We Stand, Divided We Fall.' And your loyalty to one another, gentlemen, and your loyalty to your employer and to your organization—the American Society of Cinematographers—is one of the outstanding reasons for its being generally recognized as one of the most successful organizations in the film industry.

"You cinematographers have made progress—wonderful progress. You've probably made more progress than any other branch of the industry. Compare your work of ten years ago with that of today. Your branch of the film industry cannot stand still. You must go on making progress if you are to survive. Ten years from today the photography as exemplified in current films will be just as obsolete as that of a decade ago—thanks to your efforts.

"But your slogan shows that your members are alive to the ever increasing demands of your profession. You meet, I understand, for an interchange of ideas. That indicates the interest you take in your work and your profession.

"You gentlemen make splendid achievements but you are absolutely dependent upon the members of other industries, entirely foreign to your own, for your well-being and prosperity. A strike in the anthracite coal fields of Pennsylvania; a blight on the cotton crop in the sunny South; a killing frost in the world-famous apple belt of the Hood River district in Oregon, or a slump in the automobile industry with headquarters in Detroit reacts against the film industry here in Hollywood. The districts affected by such calamities suffer financially, there is a falling off in attendance in moving picture houses with a consequent curtailment of demand for Hollywood films and as a result, there is less work for you cinematographers.

"I often wonder if you gentlemen realize the effect that your work has on the public in general and the good that you have in your power to wield. And, too, it is a great responsibility. Thousands of people go to the moving picture houses to relax and to forget the trials and tribulations incidental to their daily duties. If the photography is well-done and the story told on the silver sheet

(Continued on Page 21)

Qualifications for the Projectionist

By Earl J. Denison

Something More *than*
Knowledge of Electric-
ity Found Necessary

With the exception of finance, direction and distribution, the motion picture industry is largely a mechanical one and the mechanics of the business require highly specialized and skillful workers. Certainly, no one can dispute the fact that the picture is of no commercial value until shown in the theatre, and unless film is properly handled and projected, the presentation is marred.

What are the qualifications of one who is in charge of the mechanical presentation of a picture?

Many Phases

I will go on record in saying that I believe that the average projectionist has been improperly schooled in the art of presenting a picture. The average projectionist has been recruited from the ranks of electrical workers and his knowledge of projection is mostly "electrical." However, there are several more important elements necessary to high class projection, namely: Photography, optics, mechanics of the projector, mechanics of the film, various kinds of light sources and their quality, proportions, etc.

With rare exceptions, the actual wiring of a projection room is handled by an electrical contracting firm and there is no choice as to the kind of current or line voltage. The installation is completed by equipping the layout with a motor generator, transvector, or a transformer of some kind and the projectionist's knowledge of electricity should start where the installing electrician stops. As electricity is manifested in various forms of light, heat and energy, at least a good working knowledge of carbons, their size, care, structure, carrying capacity, gas forming qualities, the quality of light, etc., would be a lot more valuable to the projectionist than a thorough knowledge of wiring.

However, in most large cities, the applicant for a projectionist's license is examined mostly for his knowledge and skill as an electrician, practically no attention being paid to optics, photography, mechanics of the film, mechanics of the projector, etc. Also a great many of the questions asked in these examinations are "catch questions" and the writer knows one or two instances where highly skilled electrical engineers failed in passing

these examinations, due to "catch questions."

Projection in the theatres is rapidly developing into an art and it really is an art for a man to project a picture and get 100 per cent results, but it is utterly impossible for him to get 100 per cent results unless he is familiar with photography, optics, mechanics of the film, light and the various qualities of light.

First, the projectionist must know about the optical set-up of the projection equipment in order to determine whether or not he is getting maximum results and whether or not it has the proper optical system for the particular theatre in which he is working, and in order to accomplish this, he must be familiar with lenses, so as to understand the action of light passing through them. He must also understand proportion, in order that he may judge the size of the picture for any given width or length of a theatre. Certainly, he must understand considerable about the mechanics of the film, for positive prints used in theatres are absolutely a fixed thing. Photography cannot be changed; size or dimensions of the film or its perforations cannot be changed; size or dimensions of the film or its perforations cannot be changed, and a great deal can be accomplished through a better knowledge of the film. Photographically and mechanically, the film is a medium through which the picture is presented on the screen, and it is highly important that the projectionist know something about photography and photographic qualities, because photography deals in lights and shadows and the presentation of a picture can be easily marred through ignorance of photography.

Over-Lighting

The film is essentially a stencil and should be projected with the absolute minimum of light consistent with good definition and easy vision in any part of the theatre. The writer has personally seen beautiful photography utterly ruined through over lighting of the film. The pictures appear exceptionally flat and washed out; this angle should be studied very carefully by every projectionist who is interested in quality projection.

I dare say there are very few projectionists who ever use a photometer or an illuminator to determine the actual screen brilliancy;

(Continued on Page 16)

The EDITORS' LENS . . . focused by FOSTER GOSS

A Successful Trial

- ¶ The *American Cinematographer* is exceedingly gratified over the results of its first effort to sponsor, through the co-operation of critics throughout the United States, the selection of the motion picture productions with the best cinematography during the past year.
- ¶ So impressed is this publication with the interest manifested that every effort will be made to establish the selection as an annual event. With this intention announced at the beginning of a year's period the task of the critics, who have given their co-operation so kindly, will be simplified in a degree that was impossible for the making of the first choices as are presented in other pages of this issue.
- ¶ It is now more firmly believed than ever that the election of the productions with the best cinematography provides a matter of basic interest to all those who are concerned with the making of motion pictures. After all, cinematography is fundamental, and everything that is done to encourage its progress creates for the benefit of the industry as a whole. The American Society of Cinematographers is not alone in this conviction as is clearly shown by the statements of various of the famous critics whose selections we have the honor to give in this issue.
- ¶ What is particularly urged is that critics who have been too pre-occupied in the past to give direct attention to the cinematography in the productions which they criticize will find it possible to devote part of their attention to such. We admit, as was stated in the replies of a number of prominent critics to the invitations of this publication to participate in the designation of the productions with the "best cinematography," that the matter of motion photography involves a high degree of scientific and technical knowledge. We do, however, respectfully suggest that

no review of a motion picture can be logically complete without giving due attention to the cinematography which it embodies—or which embodies it. If some of our leading critics are not according cinematographic efforts such recognition because of what they candidly admit to be their ignorance of the subject, then it would seem that it behooves them to acquire as thorough a mastery as possible of matter with which they have dealt under the color of authority in the past. We observe the foregoing with abiding concern, and in justice not only to the cinematographer but to the critics themselves and to the thousands of readers who look upon them as authorities.

¶ If an ignorance of cinematography precludes such critics from writing about it, we believe that the manner in which to make their contributions to their publications even more comprehensive would be to give as much attention, comparatively, to a study of motion photography as they have given to the study of the drama itself. If there is any way in which the American Society of Cinematographers may co-operate in such study, nothing will be left unturned to do so. We believe that this offer meets the spirit of those critics who state that they have avoided cinematography because of their lack of knowledge of it. At any rate, we are more confirmed in the conviction than ever that progressive reviewers and motion picture editors will bestow an increasing amount of cognizance on the cinematographer.

¶ As satisfied as we are with the initial attempt at assembling the critics' designations of superior cinematography, we believe that the idea will be fulfilled even more next year. We trust that the critics who found themselves unable to participate on this occasion will be in a position to favor the readers with their opinions next year. If, in the meantime, we can do anything to further the means to such an end, we are awaiting instructions at all times.



John W. Boyle, A. S. C., has finished filming "Viennese Medley," the First National special production supervised by June Mathis and directed by Curt Rehfeld.

Boyle has begun work on "The Far Cry," a First National production which Silvano Balboni will direct. The cast includes Blanche Sweet, Jack Mulhall and Leo White. The story concerns an American family living in foreign capitals as well as in New York City. Thus, with Paris and Venice providing important sequences of the background, Boyle once again will be recording an European theme for the screen.

* * * *

William Beckway, A. S. C., has returned to Hollywood following an extensive journey to Europe, where he filmed for a production made abroad, not as yet released here, many locations in London as well as in Berlin.

* * * *

George Benoit, A. S. C., is filming his first production under his new contract with Metropolitan. It is "The Bride," starring Priscilla Dean and directed by Edward Dillon. This is not Benoit's first association with Dillon. He was with him as far back as 1913, for a period of two years, during the prime of the old Fine Arts studios.

* * * *

Norbert Brodin, A. S. C., is catching his breath after a busied production program long enough to move into his new home. Norbert will have a spell of rest for the time being, Frank Lloyd, his director, having departed for an extended vacation.

* * * *

Frank M. Cotner, A. S. C., was formally initiated into the society at the open meetings of October 19th.

* * * *

Herford Tynes Cowling, A. S. C., attended the recent fall meeting of the Society of Motion Picture Engineers at Roscoe, N. Y. Cowling was particularly impressed with the paper read by E. T. Clark, manager of the Eastman Theatre, Rochester, N. Y., emphasizing screen credit due the cinematographer. Clark recommended credit to direction and

cinematography at all times, and stated that he often considered the photography superior to the direction.

* * * *

Jackson J. Rose, A. S. C., is taking his first vacation in many productions filmed by him at Universal City.

* * * *

Henry Sharp, A. S. C., is working day and night on the cinematography of "The Black Pirate," Douglas Fairbanks' latest production.

* * * *

George Schneiderman, A. S. C., is completing filming "Three Bad Men," the latest John Ford production for Fox. This is said to be one of the most promising of Ford's offerings, and the same applies to Schneiderman's photography. The cast includes George O'Brien, J. Farrell McDonald, Tom Sant-schi, Frank Campeau, Olive Borden, Priscilla Bonner and Grace Gordon.

* * * *

Bert Glennon, A. S. C., has finished the photography on "The Mysterious Woman," Paramount production starring Pola Negri. Mal St. Clair directed.

* * * *

Faxon Dean, A. S. C., is filming the latest Cecil B. De Mille production to be directed by Alan Hale for Producers Distributing Corporation release.

* * * *

Steve Smith, Jr., A. S. C., has completed the photographing of "The Countess of Luxembourg," a Chadwick production featuring George Walsh and Helen Worthing.

* * * *

Victor Milner, A. S. C., is photographing "Hassan," R. A. Walsh's latest production for Famous Players-Lasky. Like "The Wanderer," this is to be another costume spectacle. The cast includes Buster Collier, Greta Nissen and Ernest Torrence.

* * * *

Reginald Lyons, A. S. C., has completed the filming of "Desert Price," Buck Jones' latest starring vehicle for Fox.

Eastman Communications for 11 Years

Digest of Papers from Research Laboratory in Rochester Compiled Herewith



Comprehensive Key to Historic Treatises on Varied Cinematographic Subjects

Following is an important list of communications on cinematography from the Eastman Kodak Company Research Laboratory, Rochester, N. Y. These communications cover a period of the past eleven years, beginning with Communication No. 5 and ending with Communication No. 238.

- No. 5. The Triple Projection Process of Color Photography, by C. E. K. Mees; published *Abel's Phot. Weekly* (1914) p. 5; *Brit. J. Phot.* (1914) p. 14.
- No. 30. Relative Photographic and Visual Efficiencies, by L. A. Jones, M. B. Hodgson and K. Huse; published *Frank Inst.* (1915) p. 484; *Br. J. Phot.* (1915) p. 42-47 (1916) p. 8.
- No. 74. A Portable Apparatus for the Development of Motion Picture Film at Normal and High Temperatures, by J. I. Crabtree; published *Mot. Pic. News* (1918) p. 1582, 1742; *Brit. J. Phot.* (1918) p. 379; *Photo Review* (1918) p. 531 *Am. Photo* (1918) p. 516.
- No. 122. The Absorption of Light by Toned and Tinted Motion Picture Film, by C. W. Gibbs and L. A. Jones; published *Brit. J. Phot.* p. 68 (1921) p. 747.
- No. 135. The Use of Artificial Illuminants in Motion Picture Studios, by L. A. Jones; published *Ill. Eng.* 15 (1922) p. 247.
- No. 145. Graininess of Motion Picture Negatives and Positives, by L. A. Jones and A. C. Hardy; published in *American Cinematographer*, November (1922) p. 7.
- No. 159. A New Sensitometer for the Determination of Exposure in Positive Printing, by J. I. Crabtree and L. A. Jones; published in *American Cinematographer*, January (1923) p. 5.
- No. 170. Motion Picture Photography for the Amateur, by C. E. K. Mees; published *J. Frank. Inst.* 196 (1923) p. 227.
- No. 187. Development of Motion Picture Film by the Reel and Tank Systems by J. I. Crabtree; published *Trans. Soc. Mot. Pic. Eng.* 16 (1923) p. 163.
- No. 196. Thermal Characteristic of Motion Picture Film, by L. A. Jones and E. E. Richardson; published; *Trans. Soc. Mot. Pic. Eng.* 17 (1923) p. 86.
- No. 206. Improvements in Motion Picture Laboratory Apparatus, by J. I. Crabtree and C. E. Ives; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 161; *American Cinematographer* November (1924) p. 5.

- No. 207. The Making of Motion Picture Titles, by J. I. Crabtree; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 223; *American Cinematographer*, October, November, (1924) p. 9.
- No. 209. The Effect of Scratches on the Strength of Motion Picture Film Support, by S. S. Sweet, S. E. Sheppard; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 102.
- No. 218. The Handling of Motion Picture Film at High Temperatures, by J. I. Crabtree, published *Trans. Soc. Mot. Pic. Eng.* 14 (1924) p. 39; *Brit. J. Phot.* 71 (1924) p. 762.
- No. 236. Static Markings on Motion Picture Film, by J. I. Crabtree; published *American Cinematographer*, July, August, (1925) p. 7.
- No. 237. The Use of Color for the Embellishment of the Motion Picture Program by L. A. Jones and L. M. Townsend; to be published in the coming issue of the *Trans. Soc. Mot. Pic. Eng.*
- No. 238. Incandescent Tungsten Lamp Installation Color Motion Picture Studio, by L. A. Jones; to be published in the coming issue of the *Trans. Soc. Mot. Pic. Eng.*

Announce Increase in Price of Goerz Positive Raw Stock

An increase in the price of Goerz positive raw stock is announced by the Fish-Schurman Corporation, sole distributors of the product.

The increase is occasioned, it is stated, by the desire to maintain the quality of the Goerz stock.

Acoustic Film Method Used to Record Speech of German Minister

The Tri-Ergon acoustic film was used to record the speech of Minister Stresemann, of the German cabinet, when it was found that Stresemann would be unable to attend, in person, the opening of the Kinomatographic and Photographic Exhibition in Berlin in September.

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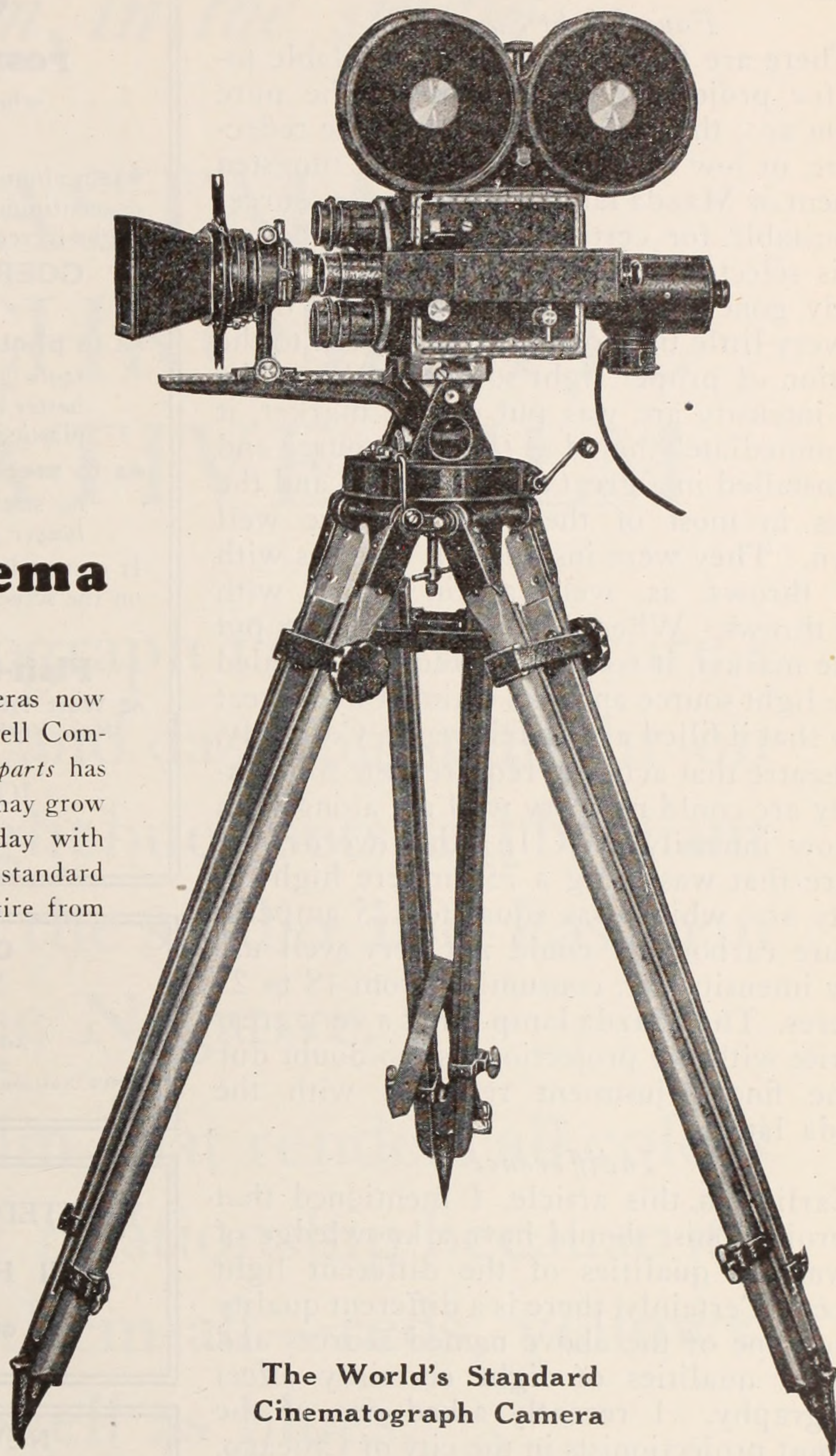


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(Continued from Page 9)

but reading the brilliancy at the screen is the only correct method to determine the actual number of foot candles being delivered to the screen.

Four Light Sources

There are four light sources available today for projection work, namely: the pure carbon arc; the high intensity arc; the reflector arc, or low intensity arc; and the tungsten filament or Mazda lamp. All of these sources are suitable for certain theatres, and before one is selected, the matter should be thoroughly gone into. I cannot help but think that very little time or thought is given to the selection of proper light sources. When the high intensity arc was put on the market, it was immediately hailed as *the* light source and was installed in a great many theatres and the results in most of these theatres are well known. They were installed in theatres with long throws as well as in those with short throws. When the reflector arc was put on the market, it was also immediately hailed as *the* light source and was claimed by a great many that it filled a long felt want. Certainly, the theatre that actually required the high intensity arc could not very well get along with the low intensity arc. In other words, the theatre that was using a 75 ampere high intensity arc, which was equal to 125 amperes of pure carbon arc could not very well use a low intensity arc, consuming from 18 to 25 amperes. The Mazda lamp is not a very great favorite with the projectionists, no doubt due to the fine adjustment required with the Mazda lamp.

Indifference

Earlier in this article, I mentioned that the projectionist should have a knowledge of the various qualities of the different light sources. Certainly, there is a different quality in each one of the above named sources and different qualities of light certainly affect photography. I recently asked one of the foremost projectionists in the city of Chicago, (who is getting \$110.00 a week for working five hours a day, six days a week) what difference he had noticed in the quality of the light of the new reflector lamps that had been installed in the theatre as compared to the quality of the light from the high intensity arcs, which had been replaced with the reflector arcs. I asked this man the above question because I really wanted some information and felt that he could give it to me. He

(Continued on Page 18)

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It's the film that renders all colors in their true relationship because it's sensitive to them all—reds, yellows, greens—as well as blues.

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ROCHESTER, N. Y.

(Continued from Page 16)

looked at me and said: "Aw, hell, light is light."

I have had equally unintelligent answers from a number of projectionists from different parts of the United States regarding the quality of light as well as other matters pertaining to projection. I do not mean to say that all projectionists are this type—naturally, when you want information you go to one who is drawing the highest salary and one whom you would expect to know something about his calling. On the other hand, there are a great many projectionists who take this attitude toward their work. The writer is employed by one of the largest producing and distributing companies, and his duties take him all over the United States and Canada, visiting film exchanges, theatres and laboratories. I see projection in a great many of the finest theatres in the United States, and talk to a great many projectionists and managers. I am surprised at the lack of knowledge and utter indifference shown by both managers and projectionists. Nevertheless, the above statement is true, but will, no doubt, be disputed by a great many. All I can say is that if they will come with me, I will show them something about projection.

Excessive Speed

Another common fault which is very detrimental to the exhibition of motion pictures is the speed in which they are projected, the average speed of which is about 100 feet per minute. Not only does this mar the presentation of the picture itself, but greatly shortens the life of the print and the condition in which prints are returned from some theatres is almost unbelievable. It is not an uncommon thing to have a brand new print returned from a theatre so mutilated that it has to be discarded. Part of this is due to high projection speed, but the responsibility rests largely with improper and careless handling of the film by the projectionist. Probably the projectionist who is careless in handling the film does not stop to appreciate the fact that he is hurting his brother projectionist more than he is injuring the exchange. Today, pictures are booked in the block system and bookings are set in, weeks and even months ahead. Each exchange is allotted a certain number of prints sufficient to supply the demand in that territory and one careless projectionist can upset a great many booking dates, causing the exchange to substitute bookings that have been

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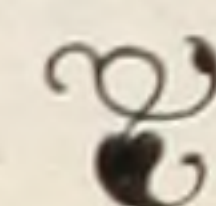
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advertised days and even weeks ahead. The actual cost of replacing damaged film does not amount to much, but often it is necessary to lift 50 to 250 feet of film from a reel and it is almost impossible to send that print out before replacement is made, and too often it is a whole print that is damaged. There can be only one answer to this: *dirty, improperly adjusted projectors together with careless handling.* A worn projector is not so apt to cause damage to a print, as one that is out of adjustment and dirty, so let those that are in the habit of handling prints carelessly stop and think for a moment how much he is hurting his brother projectionist.

The first duties of the projectionist in the large theatres, particularly first run houses, should be to study the picture on the screen, and, to do so, one must study it from the audience's viewpoint. Audiences do not go into projection rooms to see motion pictures, they go into the theatre proper and the picture may appear all right to the projectionist from the projection room, but the same picture may not appear nearly so well to the public who are paying their money to go into that theatre; therefore, the picture should be studied from the theatre proper at all angles and all positions. Only in this manner can a projectionist determine if he is getting good projection.

Good Projection an Art

Good projection is an art and should be treated as such. One cannot qualify as a good projectionist until he has studied the various important elements of projection; research work and study on the part of the projectionist will soon convince him that there is still a lot to be learned.

AKELEY CAMERA WORK

For the following current productions:

Metro-Goldwyn-Mayer's "Ben Hur," Circus Maximus chariot races. Directed by Fred Niblo, photographed by Percy Hilburn.

Wm. S. Hart's "Tumbleweeds," directed by King Baggott. Photographed by John Stumar, A. S. C.

Warner Brothers' "The Love Toy," directed by Erle Kenton. Photographed by John Mescall.

Warner Brothers' "Compromise," directed by Alan Crosland. Photographed by David Abel, A. S. C.

F. B. O. Studios "The Midnight Flyer," directed by Tom Forman. Photographed by Harry Perry, A. S. C.

First National's "The Viennese Medley," directed by Curt Rehfeld. Photographed by John W. Boyle, A. S. C.

Charles Hutchinson Productions "Pirates of the Sky," and other features.

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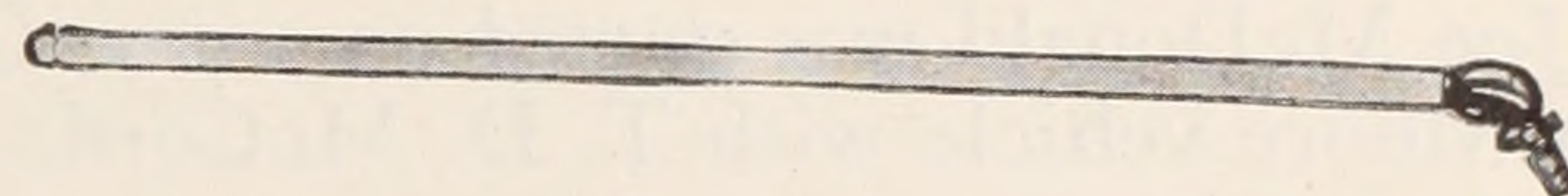
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**SUBSCRIBE FOR THE
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Assistant Cameramen's Club Active With Weekly Meetings

Meetings of the Assistant Cameramen's Club continue to flourish while the membership of the organization keeps growing at a steady pace. Membership in the club, which was formed several months ago, is confined to assistants with at least one year's experience in active production work.

At the meeting of October 13th, the Cine Kodak and Kodascope were demonstrated to the assistants. All meetings are held, by special arrangements with the American Society of Cinematographers, in the A. S. C. assembly rooms, Guaranty Building.

Notes on Assistants

Cliff Shirpser is assisting George Meehan on "Ben Hur" "chases" at the M.-G.-M. studios.

Joe McDonald was started on a new Colleen Moore vehicle with T. D. McCord.

Roland Platt, Curtis Felters and Griffith Thomas of the Tom Mix outfit are scheduled to leave on location to assist Dan Clark.

Bill Reinhold is assisting George Barnes on another "Potash and Perlmutter" story.

Harold Schuster has started with Glenn McWilliams at Fox with the Victor Schertzinger company.

Steve Bauder is with the trick department at the M.-G.-M. studios.

Eddie Cohen is working in a similar capacity at First National.

Max Cohen is back from the Feather River district where he assisted Reggie Lyons on the latest Buck Jones feature for Fox.

Don Green has returned from Alaska where he assisted Charles Clarke on George Melford's latest production for Metropolitan.



Among the many useful articles for which man craves possession, there is invariably the product of one particular manufacturer, which dominates all others

From pipes to motor cars, from chewing gum to pianos---whatever the article may be---there is always one distinctive product, that is recognized as the *best*.

Few commodities dominate their field for general excellence, for outstanding superiority over all others, to such a marked degree, as do the products of Carl Zeiss, Jena, creators of the celebrated Tessar lens.

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CLUBBING OFFER

Subscribed for separately, Camera Craft and the American Cinematographer will cost a total of \$4.50 per year. As a special clubbing offer, both magazines may be had at a total price of \$3.40 per year.

American Cinematographer

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Large aperture F:2.3. To a large extent responsible for the Bas-relief, or solid appearance of the subject on the screen.

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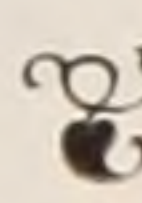
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WINFIELD-KERNER LAMPS

Since
1905

(Continued from Page 8)

worth-while the time is well spent. If the cinematography is negligible, the story and action clap-trap or, to use a familiar expression, a 'dud,' then the time spent is absolutely wasted. Therefore it is up to the cinematographer, the continuity writer, the director and the producer to give the public films of merit.

"Art in the fullest sense of the word is what motion picture theatre-goers demand. And you gentlemen are keeping pace with the times in meeting this demand."

Following Judge Goodcell's speech, short talks on various cinematographic phases were given by Dan Clark, Fred W. Jackman, John W. Boyle, George Schneiderman and Arthur Webb, attorney for the A. S. C.

Form Silk Mills In Film Capital



Clarence D.
Hutson



Roger E.
Jones

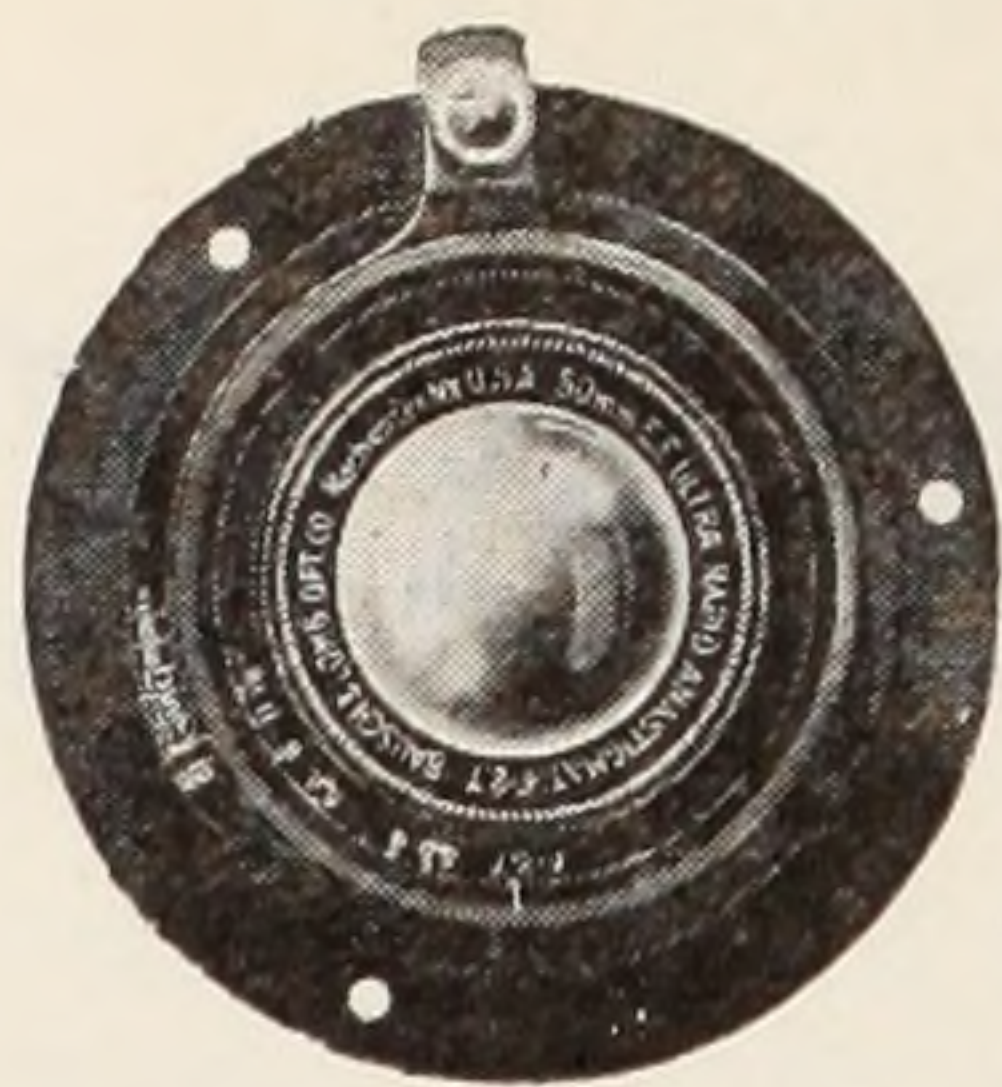
That Hollywood is to supply its own needs, as well as those of the outlying country, in the way of silk stockings, which are used so profusely in motion pictures, is indicated by the scope of a new industry that has been brought to the film capital.

Several of the prominent members of the motion picture industry are identified in an official capacity with the Hollywood Silk Hosiery Mills which is to erect a four-floor factory in Hollywood. The new silk mill is being sponsored and financed by the Hollywood Finance Company, of which Clarence D. Hutson is president and Roger E. Jones, secretary and treasurer.

Under the caption of "This Should Be Rich Silk Center," the Los Angeles Examiner, in a recent editorial, said:

"Speaking of industrial opportunities for Los Angeles, consider silk.

"There is no other place in the world to rival this city in advantages possessed in this regard, so the experts tell us. A detailed survey of the situa-



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tion by M. H. Merrill, nationally known textile engineer, shows the following:

"All but a negligible percentage of the silk turned out by American mills is manufactured in the East. The raw silk for these mills comes from China and Japan. Ocean and rail freight rates and insurance are enormously high. It is carried across the continent in express trains which, in order to save guard and insurance costs, travel faster than the limited passenger schedule.

"And then, after fabrication, the Pacific Coast supply comes back carrying the load of high freight and insurance rates.

"Los Angeles should be

manufacturing its own silk goods for the Pacific Coast and mountain states and a larger part of the middle western territory because:

"Building costs are 25 per cent lower here than in the East.

"Labor costs are 12 per cent less.

"Power costs are 40 per cent less.

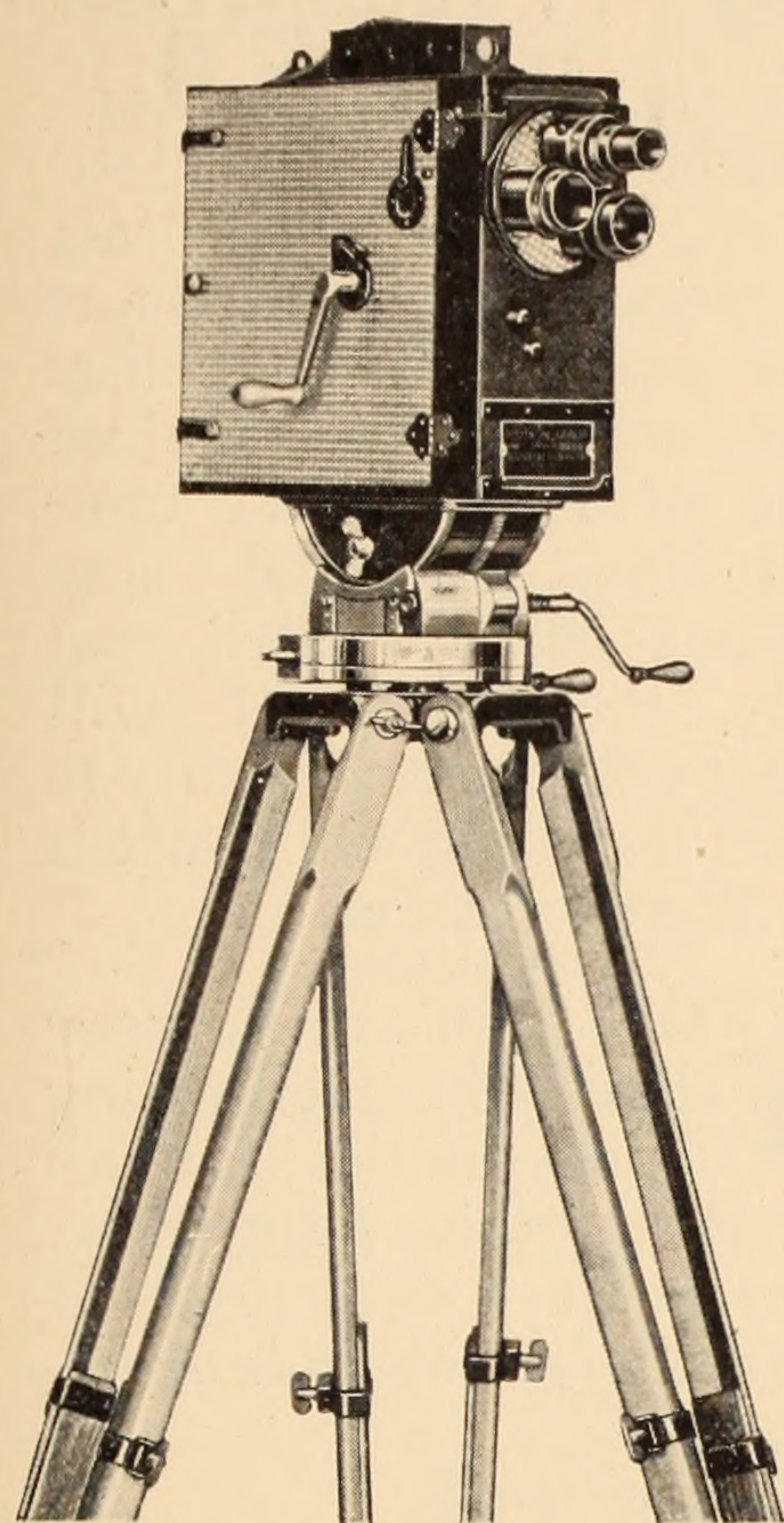
"Fuel and water costs are less, and there would be an immense saving in freight and insurance.

"The market? Southern California uses more silk per individual than any other part of the world; this because buying power here is exceptional and the climate favors the year-round use of this fabric.

"This immediate section uses \$25,000,000 of silk goods annually. The entire Pacific Coast uses \$70,000,000. Add to that a share of the Middle West's business and Oriental trade and the market becomes a \$110,000,000 yearly proposition.

"Mr. Merrill shows that several economics make it possible for Los Angeles to manufacture silk, ship it East, undersell the factories there and still make a larger profit than is possible for them.

"The silk industry is now being pioneered here, and there are splendid results. Conditions are so prosperous, however, that this should be the greatest silk manufacturing center in the world."



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WHEN THINGS are happening fast—when a rhino is charging or a chimney is toppling—A Universal is the camera for the job. For the work that requires real portability, easy loading, quick threading and a first class film as the final result—get a “Universal.” Its design and workmanship are the equal of the average studio camera, but it is immeasurably superior from the standpoint of portability and speed in loading and setting up. That is why the Universal is the choice of the explorer, traveller and news reel man. No studio equipment is complete until they have a Universal.

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Rosher Departs For Germany

Charles Rosher, A. S. C., has left Hollywood for New York City where he will embark for Germany for the filming of Mae Murray's big production for Ufa in Berlin, as announced in last month's issue of the American Cinematographer.

Prior to his departure, Rosher and Mrs. Rosher, who is accompanying him on the trip, were guests of honor at a dinner party given by Mary Pickford and Douglas Fairbanks at “Pickfair” in Beverly Hills, Calif. Rosher was presented with an autographed and handsomely framed photograph of Miss of the Pickford staff gave an

Pickford while the members alligator skin wallet to the A. S. C. member. A smaller size of a similar wallet was presented to Mrs. Rosher. The alligator skin has a particular significance from the picture in which Rosher has just photographed Miss Pickford — “Scraps,” in which much of the action revolves about southern swamps in which alligators abound.

Eveleigh Here From England

Leslie Eveleigh, vice president of the studio division of the Kinecameramen's Club in London, has arrived in Hollywood from England.

Eveleigh is a fellow of the

Royal Photographic Society. He has been a cinematographer in England for the past 15 years.

Cupid Enmeshes A. S. C. Members

Cupid is persistently entangling his darts in the rolls of film which go to record a cinematographer's life, it appears from a current perusal of the membership list of the American Society of Cinematographers.

In rapid succession, Philip H. Whitman, Gilbert Warrenton and Paul P. Perry, all of whom were admitted to be in a state of confirmed bachelorhood, have crossed the boundaries into matrimonial bliss.

WAGERING PHILOSOPHERS . . . SILK STOCKINGS . . . SECURITIES

THE betting philosopher who wagered that he could tell any type of woman by her ankle and who, to prove his boast, offered to secrete himself behind the cellar grating along the sidewalk where he could view only milady's pedal extremities, would find his a difficult venture today. He would learn that the age of the awkward ankle has passed—the ankle that isn't so trim is at least made to look like that of a thoroughbred
*For which we may thank
Silk Stockings!*

You Worked for Your Money— Now Make It Work for You!

WE shall be glad to offer you all information as to how you may become a part owner of what promises to be a singularly profitable industry for Hollywood.

BUT milady must keep her ankles zestful! Silken hosiery are no longer a luxury—they're a necessity! So, to meet the leaping demand for their

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"Holly Knit" silk stockings, the Hollywood Silk Hosiery Mills—a California corporation whose directors are prominent in the film industry—have acquired one of Hollywood's most valuable industrial sites (Santa Monica Blvd. and Las Palmas), and will erect a four-story factory to meet the silk stocking needs of Western America.

YOU didn't make your money by overlooking opportunities; so don't overlook this suggestion: *Get in touch with us about this Hollywood industry.*

The Hollywood Silk Hosiery Mills

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Gaudio's Direction Given Compliments

Gaetano Gaudio, A. S. C., has received a letter of congratulation from Harry Cohn, executive of the Waldorf studios, on the excellency of the productions which the A. S. C. member directed for the Waldorf banner.

Cohn states in his letter that the sales end of his organization in New York City were greatly impressed with the exhibition possibilities of the productions which Gaudio has just finished directing. These were "The Price of Success" and "Sealed Lips."

Sam Landers, A. S. C., pho-

tographed both of the productions.

Gaudio is considering a number of directorial connections, but he is scheduled to resume his activities with Waldorf when that organization, which has completed its output for the current season, begins on its program in the first part of 1926.

Benoit and Stumar Signed To Contracts

Announcement of the signing of two A. S. C. members on important contracts was made during the past month.

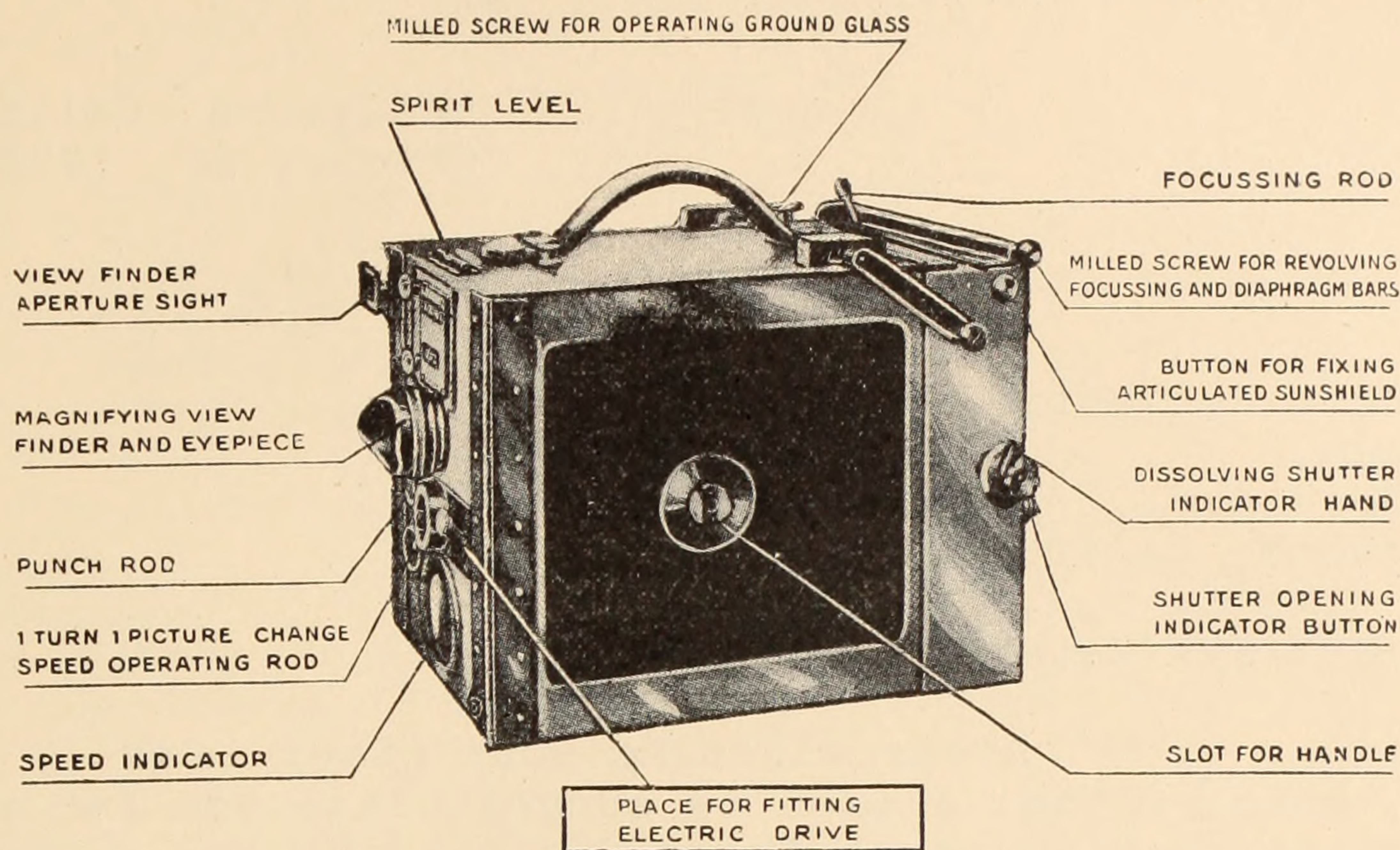
Georges Benoit, who has been with Hunt Stromberg productions for the past sev-

eral seasons, has signed for two years with the new Metropolitan organization which recently took over the old Hollywood studios. Benoit has a long list of important productions to his credit, including the special features made by Richard Walton Tully, among which were "The Masquerader" starring Guy Bates Post.

Charles Stumar, who has been with Universal for the past four years, has been signed on a long term contract with that organization to film special features at Universal City.

Stumar at present is filming "Two Blocks Away," a super-Jewel production, directed by Harry Pollard.

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6. Focusing can be changed while camera is being operated.
7. Focusing is controlled directly through the film on ground glass which straightens up picture and magnifies it 9 times. Camera locks automatically when ground glass is in position.
8. Any accessory can be quickly adjusted in front of camera, and can be juggled away from the field, while remaining adjusted. Hard or artistic masks are placed in camera gate—soft masks from outside—counter-masks for double exposure on same slip as corresponding masks.
9. In dissolving effects, the shutter acts automatically, with mathematical increase or decrease. No need to count turns of handle.
10. Automatic stop at end of forward or reverse dissolve.
11. Shutter adjustment from outside.
12. Any make of film, regardless of pitch or kind of perforation, can be used without special adjustment.
13. All pressers fitted with rollers to prevent friction on film.
14. Loading is easy and quick.
15. Film works forward or backward.
16. Two different speeds can be used without removing handle.
17. Speed indicator insures regularity of movement.
18. Fitted for electric drive, any source of current.

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NEW YORK CITY

Hollywood, Calif.
October 23, 1925.

Mr. Bert Sylvester,
% Creco,
923 Cole Ave.,
Hollywood, Calif.

Dear Mr. Sylvester:

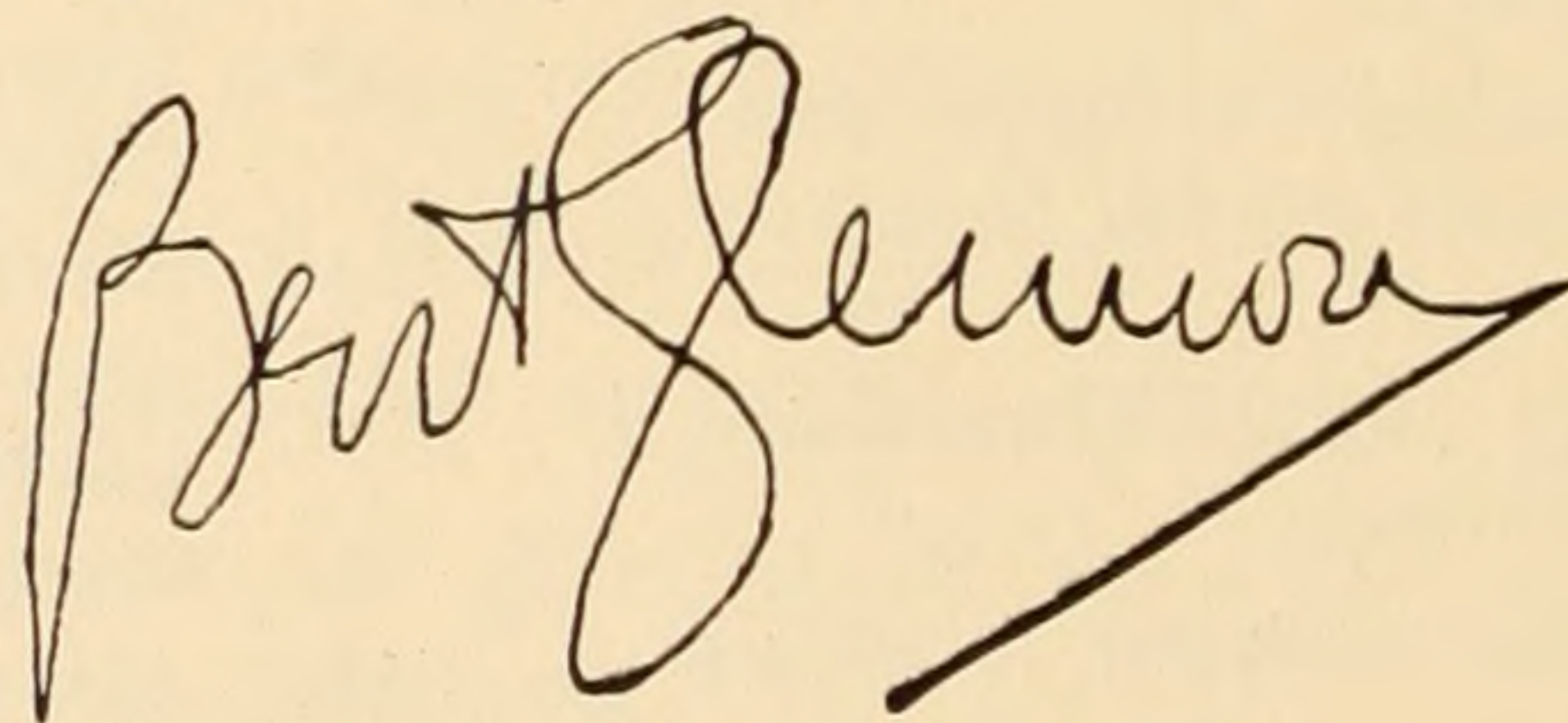
After visiting your plant last week, unsolicited, I wish to congratulate you for your effort to ever increase the efficiency of the Creco products. The new improvements on the spot light elements increases the pleasure I obtain in using them on my sets.

I have been using Creco lamps ever since their introduction into the field, and have found them to be some of the best tools of my profession at my disposal. They are sturdy, light and constant in their delivery of light.

YOU HAVE THE PRODUCT.

With best wishes for further success of Creco, I remain

Yours truly,

A handwritten signature in dark ink, appearing to read "Bert Glennon". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

(Bert Glennon)
Cinematographer with
Famous Players-Lasky

BG:S

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Abel, David—with Warner Brothers.

Arnold, John—with Metro-Goldwyn-Mayer Picture Corp.

Barnes, George S.—with Geo. Fitzmaurice, United Studios.

Beckway, Wm.—

Benoit, Georges—with Metropolitan Studios.

Boyle, John W.—with First National Productions, United Studios.

Brodin, Norbert F.—Frank Lloyd Productions, First National, United Studios.

Broening, H. Lyman—

Brotherton, Joseph—

Clark, Dan—with Tom Mix, Fox Studio.

Clarke, Chas. G.—with George Melford, Metropolitan Studios.

Cowling, Herford T.—29 So. La Salle St., Chicago, Ill.

Cotner, Frank M.—with Goodwill Picture Corp.

Crockett, Ernest—with Mack Sennett Studios.

Cronjager, Henry—with Famous Players-Lasky, New York City.

Dean, Faxon M.—with Alan Hale, Cecil B. De Mille Studios.

Doran, Robert V.—

Dored, John—Riga, Latvia.

DuPont, Max B.—

DuPar, E. B.—with Warner Bros.

Dubray, Joseph A.—

Edeson, Arthur—with Henry King, United Studios.

Evans, Perry—

Fildew, Wm.—

Fischbeck, Harry A.—with D. W. Griffith, Famous Players-Lasky, New York City.

Fisher, Ross G.—with Fred Thomson, F. B. O. Studios.

Gaudio, Gaetano—directing.

Gilks, Alfred—with Famous Players-Lasky.

Glennon, Bert—with Famous Players-Lasky.

Good, Frank B.—

Gray, King D.—with Louis H. Moomaw Prod., Portland, Ore.

Griffin, Walter L.—

Guissart, Rene—Paris, France.

Haller, Ernest—with Robert Kane Prods., New York City.

Heimerl, Alois G.—

Jackman, Floyd—Fred W. Jackman Prods.

Jackman, Fred W.—directing Fred W. Jackman Prods., Hal Roach Studios.

Jennings, J. D.—with Rudolph Valentino Prods., United Studios.

Koenekamp, Hans F.—with Larry Semon.

Kull, Edward—with Universal.

Kurrle, Robert—with Edwin Carewe, United Studios.

Landers, Sam—with Waldorf Studios.

Lockwood, J. R.—

Lundin, Walter—with Harold Lloyd Productions, Hollywood Studios.

Lyons, Regina'd—with Buck Jones, Fox Studio.

Marshall, Wm.—with Carlos Prods.

McCord, T. D.—with First National, United Studios.

McGill, Barney—

MacLean, Kenneth G.—with Warner Bros.

Meehan, George—with Waldorf Studios.

Milner, Victor—with R. A. Wa'sh, Famous Players-Lasky.

Morgan, Ira H.—with Cosmopolitan.

Norton, Stephen S.—F. B. O. Studios.

Palmer, Ernest S.—with Fox Studio.

Perry, Harry—

Perry, Paul P.—with Universal.

Polito, Sol—with Hunt Stromberg Productions.

Ries, Park J.—

Roos, Len H.—with Fox Varieties and News Divs. in Australia.

Rose, Jackson J.—with Universal.

Rosher, Charles—with Mae Murray, "Ufa," Berlin.

Schneiderman, George—with Fox Studio.

Scott, Homer A.—

Seitz, John F.—with Rex Ingram, Europe.

Sharp, Henry—with Douglas Fairbanks, Pickford-Fairbanks Studio.

Short, Don—

Smith, Steve, Jr.—

Steene, E. Burton—

Stumar, Charles—with Universal.

Stumar, John—with Universal.

Tolhurst, Louis H.—"Secrets of Life," Microscopic Pictures, Principal Pictures Corporation.

Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.

Turner, J. Robert—with Fox Studios.

Van Buren, Ned—

Van Enger, Charles—with Ernst Lubitsch, Warner Brothers.

Van Trees, James C.—with Metropolitan Studios.

Warrenton, Gilbert—with E. P. Schulberg Prod.

Wenstrom, Harold—

Whitman, Philip H.—

Wilky, L. Guy—with William de Mille, Famous Players-Lasky.

Edison, Thomas A.—Honorary Member.

Webb, Arthur C.—Attorney.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

1219-20-21-22 GUARANTY BUILDING

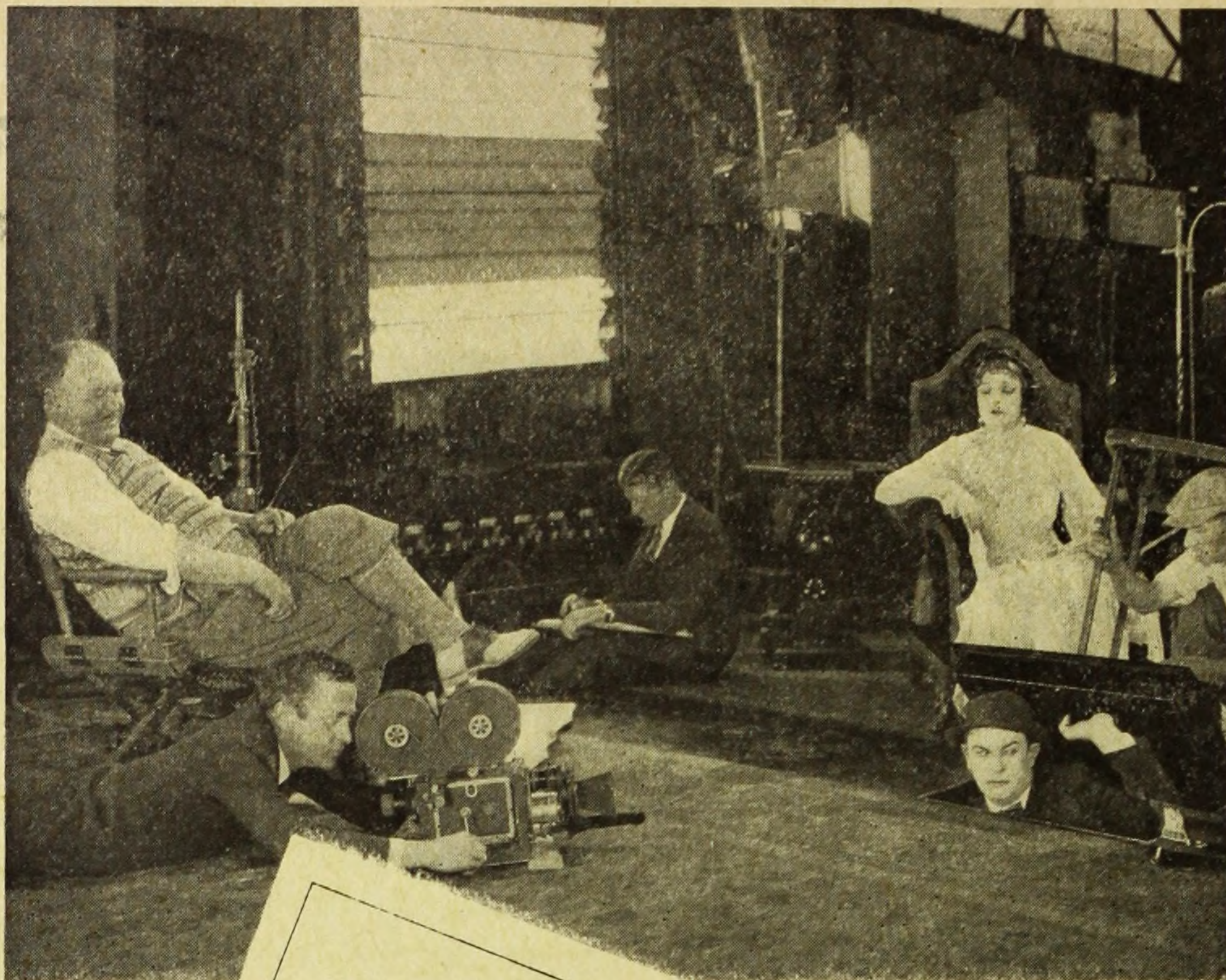
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Hollywood Calif.

Aug. 29, 1925.

Dear Sirs:

I am sending you some interesting photos of a Mitchell in action on the floor while we were shooting the latest Christie feature "Seven Days".

You may be interested to know that the Mitchell performs wonderfully in these difficult positions and it certainly saved us a lot of time by being able to shoot without a tripod, especially in such a position as shown in the photographs.

With best wishes,

Scott Sidney